

AGO NEWS

A publication for Members • Volume 13, Number 10

New 'Takes' on the AGO's Canadian Collection



Team Play: AGO team involved in conceiving and implementing installations for the Canadian wing, on the new stairway overlooking Grange Park. Front, left to right: Peter Gale, Kathleen Harleman, Merritt Price, Ingrid Reehill, David Wistow, Martha Kelleher, Doug Worts, Christine Boyanowski, Erwin Friedel. Back: George Bartosik, Jim Bourke, Doug Stratford, Ken Yurchuk, Sandra Webster-Cook, Dennis Reid. Below: Paul-Émile Borduas's 1956 oil *3 + 3 + 2*, one of the proposed reinstallation focus points. Bequest of Charles S. Band, Toronto, 1970.

BY MERIKÉ WEILER

AS CONSTRUCTION AND RENOVATION CONTINUES toward the completion of Stage III, creative teams (formed from several AGO departments and representing diverse points of view) are working behind-the-scenes to prepare for the reinstallation of the Gallery's permanent collections. In this interview with curator Dennis Reid, exhibition designer Merritt Price and education officer Douglas Worts, *AGO News* editor Meriké Weiler investigates some of the strategies and the philosophy underlying the approach being used by the Canadian Historical Collection team.

Meriké Weiler: Is the team-based process of 'enhancement' of the AGO's new Canadian historical wing seen as a means of enriching the dialogue between people and works of art?

Dennis Reid: 'Enriching the dialogue' is a good way to typify our intent. Beyond giving people information — the curatorial voice, if you will — we're also trying to reinforce the sense of the Gallery as a place for special experiences and to create an environment that addresses and attracts a broad range of visitors, from the tourist who drops by once to the knowledgeable connoisseur.

Douglas Worts: We've come to realize that people have an enormous range of meaningful, quite powerful experiences that happen in a whole host of ways. We're trying to be more sensitive to those different ways and to encourage and support people as they explore the exhibits. For me, one of the biggest issues has been the realization that the Gallery has a specific story to tell. That's an aspect of enhancement, something we have to learn to do better than we have in the past.

Art as exploration

What does the term 'story' mean?

Worts: The Gallery collects things, researches them (to gain an intellectual understanding) and exhibits them, putting them in a certain context. The AGO has a story to tell about how it understands the relationship and importance of these works to society. What do we know about an object, in terms of its relationship to collective values and to history and our past? How does it contribute to our current identity? We have to realize, for instance, that works of art that have profound meaning for some groups may have entirely different

meaning for people in other cultural collectives.

Take a painting by Cornelius Krieghoff, for example ... what are some of the aspects you're considering as you develop new installations for the opening of Stage III?

Reid: Traditionally, Krieghoff's art has been displayed as an objective portrayal of Canada's past. Obviously, this art was made at a particular time to serve specific ends, and, as we study more, we see the context in which a work was produced and begin to understand the messages it's sending out. None of that is devious. A dispassionate look at those messages actually enriches our understanding of particular works and about art in general. So we might want to ask fewer

questions about the general historical view of Canada that's presented and, instead, explore the stereotypes represented in Krieghoff's work. By inviting people to look in this way and to reflect on their own reactions to these images, we'll enrich their understanding and enjoyment.

In art history books, Krieghoff tends to be cast as a realistic artist who recorded details about 19th-century clothing, social events, the houses people lived in ... now you're suggesting he was myth-making to a great extent: producing propaganda, to use a more loaded word. What are some of the myths he was propounding?

Reid: The classic, of course, is the myth of the jolly French Canadian habitant. Obviously, that myth has had profound consequences. Krieghoff's images of native Indian life in the two regions in which he lived — Montreal and Quebec City — are also very romanticized, with a tremendous effect on Canadians' views of themselves at the time and on visitors' views of what Canada was. That's not necessarily negative. Mythologizing also functioned in a positive way, creating a sense of nationhood. We should understand the kind of power art has. Other parts of the collection will also make people conscious of the powerful role art plays in daily life. I hope that enhancement will encourage a sense of reflection and a feeling that you're exploring yourself as much as any object that you're looking at.

Like most art museums, the AGO has been curator-driven in the past. Yet you seem remarkably open to a collaborative approach for installations and exhibitions, Dennis. You've also shown a willingness to draw in aspects of psychology and other disciplines.

Reid: By its nature, of course, curatorial activity (the collecting, preservation and display of works of art) is at the heart of what a museum is about. The curator is the one ultimately responsible for those activities. No curator has more joy than walking through an exhibition he or she has organized, seeing people really enjoying themselves. The process of enhancement is a simple extension of that. Traditionally, art museums in Canada have been terribly underfunded. When I began,



Continued p. 2



Paul Peel's huge *After the Bath*, first exhibited at the 1890 Paris Salon. Gift of the Government of the Province of Ontario, 1972.



Left: *Beaver Swamp*, Algoma, 1920 oil by Lawrence Harris. Gift of Ruth Massey Tovell in memory of Harold Murchison Tovell, 1953.

Below: Emily Carr's expressive *Portlatch Welcome* c.1928. Bequest of Charles S. Band, 1970. Right: Neoclassicist Antoine-Sebastien Plamondon's 1853 *Passenger Pigeon Hunt*. Gift from Albert H. Robson Memorial Subscription Fund, 1943.



you were lucky to get a can of paint to paint a wall for a special exhibition. We've come a long way from that point. All to the better. The resources and skills now available within an institution make it better for everyone, including visitors and those of us who arrange the shows.

How has working with outside consultants aided the process of enhancement?

Worts: If I could recap how the whole project started . . . The Canadian Historical Collection team has been working together for about five years. We started by trying to find ways to involve the public more in the exhibit experience and to communicate more effectively: the value of questions, for example, rather than declarations; the value of different information delivery systems, such as computers or interactive labels. The result was the Group of Seven gallery, which opened in 1989. Out of that experience came the realization that the issues were much bigger.

The exploration of theories of how people 'make meaning' from cultural objects, for instance, took us into the realm of sociology, cognitive science, environmental psychology . . . We hired three consultants to work with us. Together we formulated several installation concepts such as the 'Community of Learners,' a special computer network that will deliver information and also receive and display input from individual visitors about their experiences in the Gallery. Another concept, 'Imaginal space,' became the basis for a program that will encourage visitors to use their imagination actively to 'enter' an art object, to explore it intensively.

We've been looking closely at the psychology of experience. How do people create meaning in their lives? What's the relevance of artworks for people today? How do we relate to symbolic objects created in the past? Do they continue to live? Actually, it's clear they do. You don't have to spend too much time in the galleries, talking to people as they confront something like Paul Peel's *After the Bath*, to see that such images generate a lot of energy and enthusiasm, because people personalize them. The same is true for countless other images normally displayed in the galleries. But all the old guidelines for trying to mediate the art experience, which is the responsibility of the museum, have been put into question. We're trying to establish new ones and to create an environment that's stimulating and engaging.

Mediating the art experience

How did the team work out the focus points for the new galleries?

Reid: Each of us brings a special interest to the team, as well as a sense of shared values and commonality. There is obviously a curatorial urge that I represent, a design necessity that Merritt represents, an educational component, and so on. It begins with me, as the curator, presenting the material that's available, giving the others access to it.

You start with reality: this is what we have in the collection.

Reid: Right. A proposal is made, there's a response from the rest of the team and that response, in turn, begins to shape the material. We end up rather quickly with an approach we want to try. An experimental David Milne installation that we tried out this spring is a good example of an area that came along rapidly. Once we'd come up with a concept, we found a little corner in the Canadian wing and set up a display, experimenting with, among other things, colours and hanging schemes that Milne himself used. We're hoping to do a few more setups shortly, since we learn so much from each one.

A comprehensive overall plan was also needed. In this case, the design element took the lead in proposing



what would be effective. Parts of the team came back saying this is comfortable or that doesn't work . . . The exhibition design group developed a wonderful formula for the organization of the space, featuring the three strongest parts of the collection: the academic, late-19th-century Salon hanging, the Group of Seven and Painters Eleven.

These will be intentionally grand spaces. Clustered around are smaller interconnected supportive spaces that allow for focuses on, say, Milne, Emily Carr, the 1930s, an interesting group of architectural sculptures from the 1860s and '70s . . . all the spaces will look as though they were made expressly for these works — as indeed they were. There'll be a sense of order, a chronological drift, a series of contrasts and connections that you'll feel as you walk through. You'll be able to relate a figure like Emily Carr, for example, to different aspects of Canadian art: The Group of Seven, the 1930s, the 1940s, the turn-of-the-century ethos . . .

As the exhibition designer, Merritt, can you describe some of the concepts and solutions you've devised? You're given credit, for example, for realizing that some of the walls considered structural were, in fact, not so. Their removal has obviously freed up space.

Merritt Price: It wasn't so much me realizing, as being green to the institution and asking naive questions of anyone and everyone who would answer. I just kept asking. Those walls in the McLean and Georgina Ridley galleries were seen by the education and curatorial members of the project team as a definite barrier to the realization of our vision. The solution was to get rid of them and rebuild more in keeping with how people thought the collection should be presented. As it turned out, the walls weren't structural, so we knocked them down.

We also had to resolve the complex connections between the Canadian historical galleries and the bordering spaces, such as the Inuit and contemporary collection areas to the north and the sculpture atrium and Grange house, which are beyond the new

McLaughlin Gallery to the south. All these interconnections had to be worked out.

A specific problem, or challenge, was that the last component of the Canadian historical collection — the 1940s and '50s — was very cramped for space. Since there's a chronological underpinning to the presentation, you have to use the space logically: that is, you start here and end there. And we were simply running out of space for those two decades.

Getting rid of the huge old Canadian staircase and flooring the area in to make a gallery seemed a feasible idea: we'll now have what appears to be the perfect amount of space for another gallery. In fact, that design initiative freed up the whole area, allowing people to think without constraints, and went a long way to solving some of the neighbouring problems too — a tightness of space in the Inuit galleries, for instance. Things just started to happen. If you have the will, you'll find the means to make things happen.

Counterpoints and connections

In addition to a 'drift of chronology,' you seem to be trying to create counterpoints of mood and scale in the Canadian wing: different coloured walls, a series of grand spaces combined with smaller, more intimate ones . . .

Reid: Special seating, evocative colour, a hardwood border as a unifying element: those are some of the tools we plan to use. Lighting will be a critical factor, because it can either subdue or enliven a space. The nature of the animation devices is important too: a computer terminal reaches out for interaction (school tour groups prove that); elsewhere, reading material and audio devices that let you listen and learn in a quieter, more solitary way might be appropriate.

We'll be orchestrating everything in the Canadian wing. There will be contrasts, similarities: the move from the Group of Seven gallery into the Emily Carr, for example, represents a fairly dramatic shift from one kind of sensibility to another. The works of art, the way they're configured, the general design . . . all the means of conveying information or inviting participation will be brought together as a very conscious whole.

We're trying very hard to have each space respond to the nature of the art displayed. The feeling Emily Carr must have had, for example, in the British Columbia rain forest — the quietness of an almost religious experience . . . we're trying to have the physical space reflect that. In contrast, the Salon will be grander, more celebratory, suggesting the high Victorian era with its rich deep colours and soaring ceiling height.

We want to evoke the sense of another time and place, when art was determinedly public, almost harsh, in nature. Then, artists all worked toward the yearly salon (that was the whole idea, to make your best effort) and everybody went to see the results. The images that were created — Paul Peel's *After the Bath* or Homer Watson's *Death of Elaine* — had to contend with the almost carnival-like atmosphere of this event. That quality goes a long way toward explaining the nature of the art produced. We'll be creating an intense bright space with a simulated skylight and works hung floor to ceiling.

In the southeast corner of the Salon, we'll construct a space that we think of as an artist's studio. Here we'll display preparatory material from the AGO collection (George Reid's small sketches and more intimate drawings and plans) — the kind of material a 19th-century artist employed to create those huge machines, as they were called, for public display. Here, visitors will be encouraged to draw or to express themselves creatively in other ways. So there'll be a counterpoint between this enclosed, private, intensive kind of experience in the artist's studio versus the salon's more expansive space. Our design plan also calls for building a mezzanine (a fairly standard feature in a late-19th-century studio), so visitors can climb up and see the works from a dramatically different perspective . . . We hope all this will really help people think about the context of viewing and producing art, and also give them an experience that will be entirely memorable. One they can't get anywhere else.

Merike Weiler is editor of AGO News.

1 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour 7:30pm <i>Hungarian Cinema</i>	6 Wednesday 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Visite en français 7:30pm Tour 8pm Lecture: Nina Ziegler	12 Tuesday 12:15&2 Tour 7pm <i>Hungarian Cinema</i>	16 Saturday 2&4pm Tour 17 Sunday 11am Sunday Start with Art 12-4pm Hands On 1-4pm F&C Studio 1pm <i>Hungarian Cinema</i> 2&4pm Tour 2:30pm Visite en français	21 Thursday 12:15&2 Tour 1:15& Course: <i>Great Masters</i> 6:45pm 7-9pm New Members' Party	27 Wednesday 9:30am Art in the Morning 11am-9pm <i>Exclusively Yours</i> 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Visite en français 7:30pm Tour
2 Saturday 10-4pm <i>Hungarian Cinema Symposium</i> 2&4pm Tour	7 Thursday 12:15&2 Tour 1:15& Course: <i>Great Masters</i> 6:45pm	13 Wednesday 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Visite en français 7:30pm Tour 8pm Lecture: Oliver A.I. Botar	19 Tuesday 12:15&2 Tour 7&9:15 <i>Hungarian Cinema</i>	22 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour 7&9pm <i>Hungarian Cinema</i>	28 Thursday 12:15&2 Tour 7pm <i>Film/Dziga Vertov</i>
3 Sunday 12-4pm Hands On 1-4pm F&C Studio 2&4pm Tour 2:30pm Lecture: Clara Hargittay Visite en français 7&9pm <i>Hungarian Cinema</i>	8 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour 7&9pm <i>Hungarian Cinema</i>	14 Thursday 11am Grange Luncheon Lecture 12:15&2 Tour 1:15& Course: <i>Great Masters</i> 6:45pm	20 Wednesday 12:15&2 Tour 6pm Rendezvous with Art 6:45pm Visite en français 7pm Young at Art 7:30pm Tour 8pm <i>McCready Lecture</i>	23 Saturday 2&4pm Tour 2-4pm Victorian carollers	29 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour 7pm <i>Film/Dziga Vertov</i>
5 Tuesday 12:15&2 Tour 7pm <i>Hungarian Cinema</i>	9 Saturday 2&4pm Tour	15 Friday 11:15am Artful Conversation 12:30pm Noon-Hour Film 2pm Tour 7pm <i>Hungarian Cinema</i>	26 Tuesday 12:15&2 Tour	24 Sunday 12-4pm Hands On 1-4pm F&C Studio 2&4pm Tour 2-4pm Victorian carollers 2:30pm Visite en français	30 Saturday 2pm Signed Tour 4pm Tour 7pm <i>Film/Dziga Vertov</i>

Soviet Constructivist Cinema November 28-30

Four Neglected Films by Dziga Vertov

BY JIM SHEDDEN

WITH THE COLLAPSE OF THE SOVIET UNION, IT IS PERHAPS fitting to pay tribute to one of its most notable achievements: the rise of the artistic avant-garde that flourished in the decade-and-a-half following the October Revolution of 1917. To that end, the AGO is presenting four films by Dziga Vertov, the most aesthetically radical filmmaker of the post-revolutionary period.

Vertov, born Denis Arkadievich Kaufman in 1896 in Bialystok (then Russian territory, now part of Poland), studied at the Psychoneurological Institute in Petrograd/St. Petersburg, where he specialized in human perception. After some experiments in sound recording and montage, Vertov discovered the cinema in 1917 at Kafe Poetov, a renowned meeting place of Moscow artists. Influenced by Futurism, like many of his generation, he adopted the name Dziga Vertov ("spinning top"). By 1918 he had become the editor of the first newsreel programs produced by the Soviet government. This was the start of an extraordinarily productive career, but one ultimately crippled by the rise of socialist realism and the crackdown on such formalists as Vertov. Until the end of the 1960s, when American art critic Annette Michelson championed *The Man with a Movie Camera* (1929) as a pioneering masterpiece of film art, Vertov's artistic output was by-and-large neglected. To date, the four films in this series have still not received their proper due.

Working at the height of Constructivism and Russian Formalism, often with such artists as Vladimir Mayakovsky and Alexander Rodchenko, Vertov's goal in both his writing and his filmmaking was to challenge the system of representation dominant in cinema, in order to create a new, non-narrative cinema that would in the words of Harvard University film scholar Vlada Petric, "engage the moviegoer's 'dominant' consciousness and foster an active mental participation both during and after the screening." Vertov's cinema was to be documentation-based. He argued that filmmakers should document what he called "life-facts," and eschewing sets, actors and other elements of the "staged photograph."

Vertov did not want a straightforward re-presentation of reality, however. Instead, "life-facts" were to be reconstructed, through montage, into "film-facts." Cinema was to perform a dual function: to present life-as-it-is in order to demystify bourgeois society, and to "express a new vision of reality." Petric characterizes Vertov's method as simultaneously dealing with external reality while exploiting film's technical potential in order to "recreate a new visual structure [the 'filming'], not only phenomenologically different from its prototype but far more revealing than reality itself." Vertov himself, in his 1919 *WE manifesto*, refers to the "art of organizing the necessary movements of objects in space as a rhythmic artistic whole, in harmony with the properties of the material and the internal rhythm of each object." Like Rodchenko, who recombined everyday snapshots into exquisite photomontages, Vertov reconstructed basic newsreel shots into elaborate poetic film montages.

With other Constructivists, Vertov shared a fascination with machinery and a utopian desire to transform man, that imperfect machine. In the *WE Manifesto* Vertov proclaims: "Our path leads through the poetry

of machines, from the bungling citizen to the perfect electric man." Cinema's role in this transformation would be to change people's consciousness quite radically by reinvigorating language and perception. He believed the "kino-eye" capable of overcoming the limits of conventional human vision. Consider this extraordinary quote from *Kinoks: A Revolution* (1922), a later manifesto by Vertov.

I am kino-eye, I am a mechanical eye. I, a machine, show you the world as only I can see it.

Now and forever, I free myself from human immobility, I am in constant motion, I draw near, then away from objects, I crawl under, I climb onto them. I move apace with the muzzle of a galloping horse, I plunge full speed into a crowd, I outstrip running soldiers, I fall on my back, I ascend with an airplane, I plunge and soar together with plunging and soaring bodies. Now I, a camera, fling myself along their resultant manoeuvring in the chaos of movement, recording movement, starting with movements composed of the most complex combinations.

Of the four films in this AGO series, *Forward, Soviet!*, a newsreel compilation, and *One Sixth of the World* (Vertov characterizes this as a "film poem") both evince his obsession with machinery and mechanical movement. *The Eleventh Year* is a montage of found footage and commissioned newsreels on hydroelectric power. *Three Songs About Lenin*, Vertov's second sound film, is a complex collage of newly-filmed sequences and archival newsreel footage of Lenin, combined with archival tapes of Lenin's voice and folk songs about Lenin. This was Dziga Vertov's last, fully realized large-scale project. Thereafter, bureaucratic harassment and the hostility of his fellow artists crippled him in mid-career.

Jim Shedden is assistant programmer, film department.

Day Without Art: December 1 Curt McDowell Films

In conjunction with Day Without Art, the AGO presents an evening of six films by the late San Francisco-based filmmaker Curt McDowell.

Established in 1989, Day Without Art is held on December 1 to coincide with the World Health Organization's AIDS Awareness Day. Day Without Art honours the accomplishments of artists who have died of AIDS and encourages us to reflect on the loss every one experiences as a result of the AIDS crisis. During its first year, Day Without Art consisted largely of negative interventions by museums, theatres and other cultural venues—removing or covering works of art, for example, or closing one's doors—in order to convey a sense of loss. In 1990 activities by the 2,500 participating organizations included affirmative interventions as well: at the AGO this took the form of hanging the late Louis Comtois's painting *Light Idioms: Aqua-Blue-Red* (1988, Olga Korper Gallery).

This year the AGO presents an evening of films by Curt McDowell. Before his death in 1987 at the age of



Vertov (1896-1954): "I free myself from human immobility."

Dziga Vertov

Nov 28-30
All films (16mm, b/w, silent, unless otherwise noted) are at the AGO. Tickets (\$5 per program) may be purchased one hour before screening outside the Jackson Hall (McCaul St. entrance), at the AGO's Info Desk (Tues to Sun, 11am-5:30pm, Wed to 9pm), or by telephone with major credit cards: 917-0414 ext268. Co-presented with the Innis Film Society. Prints courtesy of Anthology Film Archives.

Thu Nov 28, 7pm

Forward, Soviet! (The Moscow Soviet: Past, Present, and Future) (1926, 73 min)

Fri Nov 29, 7pm

A Sixth of the World (Kino-Eye's Travels through the USSR) (1926, 74 min)

Sat Nov 30, 7pm

The Eleventh Year (1928, 59 min)
Three Songs About Lenin (1934, 59 min, sound)

42, McDowell was a pivotal figure in the San Francisco independent film scene. The AGO program consists of six short films, which mostly engage in erotic themes. McDowell's camp sensibility is evidenced by his satirical treatments of middle-class values. At the same time, there is a serious, probing, autobiographical side to his work. In *Nudes* (A Sketchbook), possibly McDowell's most compelling work, this is revealed in highly personalized, often sexualized, portraits of McDowell's closest friends. *Nudes*, like all of McDowell's work, is a testimony to the great loss the art world suffered with McDowell's tragic death in 1987 due to AIDS-related illnesses. —Jim Shedden

Day Without Art

Co-presented with the Innis Film Society. Tickets (\$5) may be purchased one hour before screening outside The Jackson Hall (McCaul St. entrance), at the AGO's Info Desk (Tues to Sun, 11am-5:30pm, Wed to 9pm), or by telephone with major credit cards: 917-0414 ext268.

Sun Dec 1, 7pm

A Visit to Indiana (1970, 10 min, color)
Confessions (1971, 16 min, b/w)
Ronnie (1972, 7 min, b/w)
A Night with Gilda Peck (1973, 10 min, b/w)
True Blue and Dreamy (1974, 4 min, b/w)
Nudes (A Sketchbook) (1975, 30 min, b/w)

Extension Services

1991: Artreach 25

Travelling Exhibitions

AGO-circulated shows. Dates are subject to change.

4 Hours and 38 Minutes:
Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation
Canadian Contemporary
Exhibition
Thunder Bay Art Gallery
to Nov 3

Barbara Hepworth:
The Aco Collection
Artreach 25 Exhibition
Thunder Bay Art Gallery
to Nov 10

John Massey: Six Prints (Contact)
W.B. Lewis Public Library, Deep
River to Nov 10

Robert Fones: A Selected Survey
Art Gallery of Algoma, Sault Ste
Marie to Dec 1

**Charles Macnamara and M.O.
Hammond: Expressions in
Landscape and Portrait (Contact)**
Aurora Public Library,
Nov 4-29

**The Pear and Its Pips: Auguste
Bouquet and "La Caricature"**
Artreach 25 Exhibition
Glendon Gallery, Toronto
Nov 7-Dec 13
*Serena Meshajee, Speakers Service
Nov 22

**Charles Corbett: Lake Superior
Village, 1937**
(Aco Collection in Focus)
Art Gallery of Windsor
Nov 22-Jan 12

**Contemporary Canadian
Printmaking**
*Morra Clark, Speakers Service
Nov 26

**"Artists with Their Work"
Programs**

Reinhard Reitzenstein: Sculpture
Woodstock Public Art Gallery
to Nov 3

**Ric Evans, Ron Martin, Ron
Shuebrook: Painting**
Burlington Cultural Centre
to Nov 17
*Symposium Nov 1

Moir Clark: Printmaking
Temiskaming Art Gallery, Haleybury
to Nov 23
*Workshops Nov 1-3

Lupe Rodriguez: Painting
Tom Thomson Memorial Art Gallery,
Owen Sound Nov 1-24
*Workshops Nov 7-9

Sarindar Dhalwal: Painting
The Lindsay Gallery
Nov 1-28
*Workshop Nov 2

Ian Murray: Video Installation
White Water Gallery, North Bay
Nov 7-30
*Workshops Nov 7-8

Su Rymard: Video Screening
White Water Gallery, North Bay
Nov 13

Free Worlds:

Metaphors and Realities
in Contemporary
Hungarian Art
October 18 - January 5

MAJOR INSTALLATIONS, PAINTINGS AND SCULPTURES BY SEVEN CONTEMPORARY HUNGARIAN ARTISTS: Gábor Buchman, Akos Birakis, Imre Bukta, László Fehér, El Kazowszky, Sándor Penczelelyi and Tamás Soos. A three-hour video program, featuring the work of 12 video artists, accompanies the exhibition. Sponsored by The Andrew Sarlos Foundation and the Reichmann Family. Organized and circulated by the Art Gallery of Ontario, Toronto, in collaboration with the Múcsamok (Palace of Exhibitions), Budapest, and The Hungarian Festival of the Arts, Toronto. The exhibition has received support from the Hungarian Ministry of External Affairs, and The Canada Council. Additional assistance from Lufthansa German Airlines, MALEV Hungarian Airlines, and the Delta Chelsea Inn, Toronto.



Great Masters: Pierre Auguste Renoir, *The Concert*, 1918-19, one of Renoir's last paintings, was a 1934 gift to the AGO from the Reuben Wells Leonard Estate.

Paulette Phillips: Video Screenings
Grimby Public Art Gallery
Nov 17-Dec 15
*Lectures Nov 17, Dec 4

Sheila Ayaar: Painting & Photographic Juxtapositions
Grimby Public Art Gallery
Nov 17-Dec 15
*Lectures Nov 17, 27

Tess Payne: Video Screening
White Water Gallery, North Bay
Nov 20

Juan Gauer: Constructions
Thunder Bay Art Gallery
Nov 20-Dec 15

Kim Moodie: Painting & Drawing
Art Gallery of Windsor
Nov 23-Jan 5
*Workshop Nov 22

Michael Balser: Video Screening
White Water Gallery, North Bay
Nov 27
*Workshop Nov 30

Courses

The Great Masters:
Leonardo, Reynolds and
Gainsborough, Renoir
Dr Francis Brown
The Jackman Hall
Thu Nov 7, 14, 21
(A) 1:15-3:15pm (B) 6:45-8:45pm
Dr. Brown continues his series of
investigations into the lives and
masterpieces of some of the outstanding
names in the history of art,
weaving a story that illuminates the
artists' careers and major works,
and provides insight into the artistic
practices and cultural contexts that
produced them. Fee: Mem/sen
stud \$45. Non-Mem \$50.
To Purchase Tickets:
In Person: Visit Education Services
(Mon-Fri 8:30am-5pm, except
holidays).
By Mail: Send a stamped, self-
addressed envelope, daytime
phone number and a cheque payable
to the Art Gallery of Ontario,
c/o Scheduling Office, Education
Services. Please indicate series.
Telecharge: 979-6601 during office
hours (VISA, MC, Amex). Tickets held
for pickup post-payment. Entrance
via McCall St. General admission
seating. No refunds.



Lectures

**Free Worlds: Metaphors and
Realities in Contemporary
Hungarian Art**

The following lectures complement
the exhibition. The Jackman Hall.
Free with AGO admission. General
seating.

**Catalysts of Change: Cultural
Contexts for Contemporary
Hungarian Art**

Clara Hargittay
Sun Nov 3, 2:30pm
Exhibition co-curator Clara
Hargittay provides insights into the
cultural context of the works on
exhibit.

**Beyond Borders: A Discussion
of Canadian and Hungarian
Video Art**

Nina Czeglédi
Wed Nov 6, 8pm
An independent video art curator
working internationally, Nina
Czeglédi contrasts Hungarian de-
velopments with those in Canada.

**The Hungarian Avant-Garde in
Context**
Oliver A.J. Botar
Wed Nov 13, 8pm

University of Toronto doctoral
candidate Oliver Botar places the
Hungarian avant-garde within the
context of 20th-century Hungarian
Modernism.

**The Philip G. McCready
Annual Memorial Lecture on
Canadian Art**
William Berczy: The Canadian
Years, 1794-1813

Mary Allodi
The Jackman Hall
Wed Nov 20, 8pm

Mary Allodi, curator of early Cana-
dian art at the Sigmund Samuel
Gallery, focuses on one of Canada's
most remarkable early professional
painters in the tenth annual
McCready Lecture. Using research
gathered during preparations for a
national exhibition, Mrs Allodi will
further our understanding of
Berczy's multi-faceted activities as
well as the artistic impulses and
motives that made him an out-
standing figure in his day. Free ad-
mission. Tickets required; available
at the Info Desk.

Talks and Tours

Learn about artists, themes and
issues in art. Topics available at the
Info Desk. Free with admission. For
group tours 979-6601
Tue to Thu 12:15 & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat & Sun 2pm** & 4pm

**En français: le dimanche à
14h30, le mercredi à 18h45.**
Rendezvous with Art: Wed 6pm
Half-hour tour plus informal dis-
cussion. Free.

Artful Conversation: ** Fri 11:15
Half-hour tour, coffee and conver-
sation. Free for seniors.

Signed Talk: *** For the hard
of hearing: last Saturday each month
at 2.

Art in the Morning

Join us for refreshments followed by
a special tour. Tickets \$7.50. Mem-
bers \$6 (incl GST).

**New Developments in the
Canadian Wing**
Wed Nov 27, 9:30am
Join education officer Douglas Worts
and witness the evolution of the
Canadian Wing.

Sunday Start with Art
Continental breakfast plus a special
tour. Tickets \$10, Members \$8 (incl
GST).

Impressionist Painting
Sun Nov 17, 11am
Join education officer David Wistow
in the Fudger Rotunda to explore
new installation techniques and the
theme of Impressionist landscapes.

**New Developments in the
Canadian Wing**
Sun Dec 8, 11am
David Wistow, education officer, will
introduce us to experimental instal-
lations in the Canadian Wing.

Tickets for Art in the Morning and
Sunday Start with Art must be pur-
chased in advance. Refunds avail-
able up until three weeks before
event. To order by mail from the
Volunteer Office, see page 6;
telecharge 977-0414 ext263.

Films

35 Years of Hungarian Cinema
Oct 20-Nov 22

Sponsored by Alliance Communications,
and supported by a generous grant from
The Canada Council with considerable
assistance from the Hungarian Ministry
of Culture and Education and Hunga-
rio-film. Booklet with descriptions of each
film is available.

All films are at the AGO. Tickets (\$5
per program) may be purchased one
hour before screening outside The
Jackman Hall (McCall St. entrance), at
the AGO's Info Desk (11am-5:30pm,
Wed to 9pm, or by telecharge with
major credit cards. 977-0414 ext268.

Fri Nov 1, 7pm
Recent Avant-Garde Film
Pengő (dir László Révész & János
Sugár, 1988, 7 min, col)

Cinematographic Images of Bartók
Péter Süly, 1989, 21 min, col,
videotape)
PIRÁMIDÁS (dir Ladislav Galetka, 1990,
10 min, col)

Remembering Man (dir István
Jelecsnik, 1990, 35 min, col)
Substitution for Miracles (dir Zsolt
Veress, 1991, 8 min, col)

Fri Nov 1, 9pm
Elektra (dir Miklós Jancsó, 1974, 76
min, col). Presence (dir Miklós Jancsó,
1965/78/86, 30 min, col)

Sat Nov 2, 10am-4pm
Hungarian Cinema Symposium
A symposium on the past, present and
future of Hungarian feature and avant-
garde filmmaking. Panelists include
scholars and filmmakers from Hungary,
Canada and the United States. Details
977-0414 ext268.

Sun Nov 3, 7pm
Eskimo Woman Feels Cold (dir János
Xantus, 1984, 110 min, col)

Sun Nov 3, 9pm
Twilight (dir György Fehér, 1990,
99 min, b/w)

Tue Nov 5, 7pm
Hidden Parameters (1968, 22 min,
b/w)
Dream Reconstructions (dir Miklós
Erdélyi, 1977, 78 min, b/w)
Noted Erdélyi scholar Dr. László Beke,
Hungarian National Gallery's chief
curator, will introduce this screening
and Erdélyi's films in general.

Fri Nov 8, 7pm
The Confrontation (dir Miklós Jancsó,
1968, 86 min, col)

Fri Nov 8, 9pm
Jesus Christ's Horoscope (dir Miklós
Jancsó, 1988, 90 min, col)

Sun Nov 10, 1pm
The Documentarist (dir István Dárday
& György Szalai, 1988, 215 min, col)

Tue Nov 12, 7pm
American Postcard (dir Gábor Bódy,
1975, 106 min, b/w)

Fri Nov 15, 7pm
Four Bagatelles (dir Gábor Bódy,
1973-75, 30 min, b/w)
Mérim (dir László Vidovszky, 1976,
14 min, b/w)
Private History (dir Gábor Bódy, 1978,
25 min, b/w)

Sun Nov 17, 1pm
Narcissus and Psyché (dir Gábor
Bódy, 1980, 180 min, col)



Self Portrait, c.1783, graphite with wash, by William von Melz Berczy. Purchase 1971. (Shortly after bringing a party of German colonists to Markham Township outside Toronto in 1792, Berczy was noted for his portraits of Toronto's leading citizens.)

Tue Nov 19, 7pm
Elegy (dir Zoltán Huszár, 1965,
20 min, col)
Sinbad (dir Zoltán Huszár, 1971,
98 min, col)

Tue Nov 19, 9:15pm
Hungarian Avant-Garde Film
Centre (dir Tamás Szentpály, 1974-75,
38 min, b/w)
Relative Swinging (dir Dóra Maurer,
1973-75, 11 min, b/w)
Zenon (dir Miklós Peternák, 1983,
11 min, b/w)
Funerel of Mozart (dir András Szarvas,
1984, 25 min, col)

Fri Nov 22, 7pm
Partita (1974, 45 min, b/w)
Variazio (dir Miklós Erdélyi, 1981,
60 min, b/w)

Fri Nov 22, 9pm
Damnation (dir Béla Tarr, 1987,
116 min, b/w)

Noon-Hour Films

Fridays, 12:30pm in The Jackman Hall.
Free with admission. Entrance via AGO
lobby.

Nov 1
Alphabet: The Story of Writing (col,
60 min) This definitive history of
the 1918 Armistice, a remarkable
Canadian soldier's fought and died,
and shows the making of a quilt pen.

Nov 8
No Man's Land
(1989 col, 29 min) Following the signing
of the 1918 Armistice, a remarkable
Canadian artist, Mary Ritter Hamilton,
spent three years on the battlefields of
France and Belgium creating haunting
images of the scarred landscape where
Canadian soldiers fought and died.
**The Group of Seven: A Northern
Shore**
(1990 col, 28 min) This entertaining
video, produced by the AGO, gives
viewers a lively look at the artists who
created Canada's most famous
nationalist landscape movement.

Nov 15
Frida Kahlo & Tina Modotti
(1982 col, 30 min) A film about two
early 20th-century artists who lived and
worked in Mexico during the period of
the Mexican Renaissance.
Louise Nevelson in Process
(1977 col, 30 min) Louise Nevelson
creates two new sculptures on camera,
providing a rare opportunity for viewers
to share in the sculptor's process.

Nov 22
Henry Moore: Man of Form
(1965 b/w, 60 min) The mental and
physical processes required to create
a sculpture are presented in this
documentary.

Nov 29
**Against the Grain: The Sapperton
Group of Craftsman Designers**
(1983 col, 52 min) Filmed on location in
Leicester and Oxford, *Against the
Grain* includes interviews with relatives
and friends of the Sapperton Group.

Concerts

Sunday Concerts
Nov 10, 3pm

Come join us. And listen to the mu-
sic in the Walker Court. The Royal
Conservatory of Music: Senya
Trubashnik, oboe, Vicki Blechta,
flute and Cecilia Ignatieff, piano,
playing Rossini, Damase and
Beethoven. Media support by **Royal
de Versailles Jewellers** in associ-
ation with 96.3 CFMZ-FM 103.1.

For Kids

Hands On
Sun Oct 6 - May 31, 12-4pm
Kids (4-12) and their parents are
invited to join in imaginative art-
related activities. Come and create
live portraits via costumes and
video, high-tech computer draw-
ings, or "paintings" made of light -
then connect these experiences to
the Gallery's contemporary and Old
Master works. Pick up tickets for
hourly sessions at the Info Desk
(first-come, first-served). A par-
ent/child program free with AGO
admission.

Gallery School

**Anne Tanenbaum
Gallery School**
Discover the joys of art or improve
your skills at one of Toronto's oldest
art schools. Limited class sizes,
faculty and courses are subject to
change. Entrance via Beverley St.
979-6621.



Picasso's *Harlequin with Mirror* at the Repro Shop.

Advanced Studio

Sat Sep 14 '91 - Jun 6 '92
8am - 1pm

A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video performance, architectural and 3-D design. Admission to the program: individual applications, which may be evaluated through the year, are evaluated by the faculty on an ongoing basis. Fee: \$300; \$250 Members. Program generously funded by the Eaton Foundation. Shell Canada Scholarship Program supported by Shell Canada Limited.

Children's Studio

Sep 24 '91 - Jun 4 '92, 4-6pm

This popular 30-week studio is designed as an after-school program (4-6pm). Tuesdays ages 8-10, Wednesdays ages 11-13, Thursdays ages 14-18. Tuition (includes cost of all materials and supplies) \$345; \$285 Members.



Clown print: Children's Studio.

Adult Studio

Wed & Thu Sep 25-Nov 28
7-10pm

Ten-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. For francophones and francophiles there's a drawing course, *Les 101 vies d'une ligne*. Registration in person or by mail (cheques may be postdated to first day of class). Fee: \$200; \$150 Members.

Family and Community Studio

Sun Oct 20 to Dec 8, 1-4pm

Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission.

The Grange

The Grange, the oldest remaining brick house in Toronto, is one of the city's great treasures. Built in 1817 by D'Arcy Boulton, Jr., a leading citizen of the Town of York, The Grange has been described as "the handsomest of all the surviving buildings from the period." Bequeathed in 1911 to the Art Museum of Toronto (later the AGO), The Grange began its long service to the city's artistic life. Restored in 1973, this handsome house reveals the grace and order of the Georgian period in Upper Canada. Come and relive Canadian history with a visit. Free with AGO admission. For adult tours 977-0414 ext237; school tours 979-6601. A Volunteer Committee project.

Grange Luncheon Lecture: Victorian Entertaining

Thu Nov 14, 11am

What a grand time it was for entertaining. With large houses and gardens, low food prices and servants available at negligible wages, the Victorian hostess could indulge in "the solemn joy of giving heavily ceremonial dinner parties." Multi-course meals, alarming to a modern digestion, would be followed by music in the drawing room per-



The Colosseum, Rome (AD 70-82)

formed by guests or the daughters of the house. Afternoon tea parties became fashionable, as did summer garden parties with lawn tennis, archery contests and croquet. No proper Victorian could ignore the formalities of calling cards or at-home days. Such rituals laid traps for the uninitiated, and few are better qualified than Dorothy Duncan, executive director, Ontario Historical Society, to explain the complexities of the Victorian social scene. Lecture/lunch \$12. Reservations 977-0414 ext237.

A Merry Melodious Christmas

Evening

Thurs & Fri Dec 5 & 6, 7-10pm

Professor Chalaupka's Celebrated Singing School returns to The Grange with a festive concert of carols and 19th-century choral and instrumental music. Hot mulled cider and Grange shortbread will be served. NB: Tickets (\$15) should be ordered early, since last year's concert sold out quickly. Reservations 977-0414 ext237.

Young Associates

Young Associates of the AGO (Club AGO) brings people (18-35) and art together through educational and social programs. AGO membership a prerequisite: YA membership \$15, \$5 for students (incl. GST). Information/tickets: 977-0414 ext263.

Young at Art

Free Worlds: Metaphors and

Realities in Contemporary

Hungarian Art

Wed Nov 20, 7pm

As part of the city-wide celebrations of Hungarian culture, the AGO's *Free Worlds* exhibition focuses on the work of seven Hungarian artists. Join AGO docents for an insightful tour.

The Book Shop

CALENDARS, WE HAVE OVER 75 WALL AND ENGAGEMENT calendars featuring Canadian and international artists and collections. Subjects range from art deco design and Impressionist landscapes to Tom Thomson and van Gogh. Also, drop by to see four new notecards from the AGO collection: Robert Todd's c.1845 *The Ice Cone*, Montmorency Falls, Quebec, an 1899 *Nicholas for Young Folks* cover illustration, Marc-Aurèle de Foy Suzor-Côté's c.1911 *Stream in Winter*, and a stylish December 1914 cover from *Vogue*. To order: 979-6610.



landscape of the Côte d'Azur. Add to that gardens, elegant châteaux, and medieval hill towns, plus a stay at the charming Hostellerie de Crillon-le-Brave near Avignon. Rich with Roman antiquities, this area also offers sensuous vistas of vineyards, olive groves and fields of lavender in Provence.

English art historian and artist Eric Rowan will accompany the trip. The author of two books and extensive art criticism, Rowan has lived and worked in the south of France. He has directed documentary art films in Britain, France, Italy and India.

The Arts of Rome and Latium

May 3-16, 1992

Spring is the ideal time to visit the Eternal City. Experience the grandeur of classical Rome and the Vatican collections. Savour Bernini's fountains, Borromini's architecture and the rediscovered colours of Michelangelo's Sistine Chapel. As well, we'll explore the countryside, the ancient province of Latium. Join us on our eight-day adventure. We'll sample Roman life - ancient and modern - and then embark on a fascinating exploration of Etruscan cities like Cerveteri and Tarquinia; Roman ruins at Ostia, Tivoli and Palestrina; Romanesque and Gothic monasteries at Monte Cassino and Fossanova; and the splendid gardens and villas of the Renaissance and Baroque. A truly different look at Italy.

Germany: A New Era

Sep 11-23, 1992

Join us for a study in contrasts in the new Germany. *Tour documents* the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendamm, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Down Under

Nov 5-27, 1992

Come hop along on a colourful 23-day tour of Australia and New Zealand, both countries of spectacular landscape and the home of Maori and Aboriginal cultures. We'll visit Australia, the Great Barrier Reef and the North Island, South Islands of New Zealand. Fly with us on Air Canada and Qantas.

Members' Activities

Please look for Art in the Morning and Sunday Start with Art programs under Talks and Tours.

New Members' Party

Thu Nov 21, 7-9pm

Come and join a special party to welcome new Members to the Gallery. All Members are welcome to attend. Festivities include gallery talks, behind-the-scenes tours and a reception in the Walker Court. Please present your invitation or membership card at the door. Supported by Inniskillin Wines.

Shops and Services

Art Rental and Sales Gallery

Until November 25 we have a provocative installation geared to the young at heart. Come and enjoy the works of contemporary artists in a variety of media. And consider your Christmas wish list - remember that we deduct the first three months' rental from the price should you decide to buy. We're at 35 McCaul Street, 2nd floor. (Tue to Sat 10.30am-4pm, Sun 1-4.30pm.) A Volunteer Committee project. 979-6658.

The Impulse Shop

For early Christmas shopping, or for mementoes of a visit to Canada, the

Exclusively Yours

Members' Shopping Day

Wed Nov 27, 11am-9pm



THE AGO SHOPS EXTEND A WELCOME TO ALL MEMBERS FOR A relaxed, festive day of holiday shopping. There'll be free gift wrapping and a host of knowledgeable volunteers to assist with corporate and other gifts. Discounts range from 10 percent in the Jewellery Shop to 20 percent in the Impulse and Repro shops. Also, specials in the Book Shop are in the works. Come join us. We'll be open to 9pm.

Impulse Shop has numerous Canadian-made items for all ages and budgets, ranging from the AGO's own notebooks, umbrellas and canvas bags to sculptural rainbow-coloured home accessories (bowls, vases, napkin rings, candle holders) designed by Martha Sturdy. There are Jaxon place mats with scenes from River Mills, and a set of hand-blown glasses with pitcher for the table. We also have Hovey soaps, Grange tea towels, maple picture frames, and copper-laced frames by Cheryl Ludecke. Wearable art includes our Moore sweatshirt and T-shirt. Children will love the many wooden pull toys, the Skwish, sled kite and the huggable woolly toy sheep (two sizes in white or black). Reading material such as the Earth's *Imagination Book*, *Car's Cradle*, *Owls Eyes* and *Playing with Plasticine* will prompt hours of quiet play. A Volunteer Committee project. 979-6636.



Sharp pins. At the Impulse Shop.

The Jewellery Shop

Artist Vicki Sharp has created a series of wonderfully bright, glossy, wooden animal pins that almost demand to be taken home or given away as gifts. Our shop is always brimming with unusual jewellery. Come and visit us soon and discover a new venue for your special shopping. A Volunteer Committee project. 977-0414 ext245.

Reproduction Shop

Beat the crowds! Start your Christmas shopping early with the help of our knowledgeable staff. We offer one of Canada's largest selections of posters, T-shirt art and Canadian and international fine art reproductions. You'll find images of animals, birds, hunting scenes, landscapes and dance. Plus Indian, Inuit, Oriental and European art and drawings dating from the 13th to the 20th centuries. Whether it's for the living room, kitchen or a child's room, we have something appropriate. Choose framed or museum mounted items off-the-wall, or let us custom frame your selections for that special touch. Members' discount on \$10+ sales. A Volunteer Committee project. 979-6607.

Edward P. Taylor

Audio-Visual Centre

The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor

Research Library & Archives

Closed until further notice.

The Restaurant

Opening Nov 12. Tue-Sun 12-5 (lunch 12-2.30). Wed dinner 5-8.30pm. 979-6612.

AGO Café

Fresh salads, sandwiches and other treats.

Membership Centre

Visit the Membership Centre in the lobby for new, renewal and gift memberships. Or call at Ridley House across the street. All inquiries welcome.

Members' Lounge

QUIET AND COMFORTABLE WITH STACKS OF ART MAGAZINES to read and changing exhibitions by Art Rental on the walls. Temporarily located beside the AGO Café, the lounge will again occupy its original, more elegant space, overlooking the Walker Court when the new AGO opens in late 1992 (renovation plans include glass doors and a new conservatory). Special menu. Licensed. Open during Gallery hours for Members and their guests.

NOVEMBER 1991

The Shell Canada Internship in Prints and Drawings 1991

BY KATHARINE LOCHNAN

THIS YEAR, GRAHAM LARKIN OF QUEEN'S UNIVERSITY, Kingston, was the successful candidate for the Shell Canada Limited Internship in Prints and Drawings. Established in 1988, this intensive ten-week programme allows a graduate student in art history, with a serious interest in prints and drawings, to work closely with the AGO collection.

Graham Larkin holds a B.A. in art history from Queen's University and a Graduate Diploma in the History of Art from the Courtauld Institute in London, England. As a result of his experience at the AGO, he is working on the atelier of Daniel Rabel, a 17th-century theatrical designer at the court of Louis XIII, for an M.A. thesis at Queen's. (With a total of 40 drawings by Rabel now in its collection, the AGO's holdings are second in the world to those of the Victoria and Albert Museum in London.)

Having spent the summer of 1989 at the MacLachlan Woodworking Museum, Graham is not a newcomer to museum work. At present he is working



Jim LeFrancois, vice president of Shell Canada Limited, with Shell Canada intern Graham Larkin.

on a student exhibition, *Imaging the Wilderness at Bon Echo*, which will open at Kingston's Agnes Etherington Art Centre in December.

This summer, Graham had the opportunity to conduct research on a number of works that will be included in *Master Drawings from the Art Gallery of*

Ontario, an exhibition scheduled to open in the new Marvin Gelber Gallery in the spring of 1993. As part of this research, Graham had the chance to examine the drawings closely in the conservation lab, learning how to identify media and paper type under the tutelage of senior paper conservator John O'Neill. He also helped us chart a critical path for the new Marvin Gelber Print and Drawing Study Centre.

The third person to receive this award, Graham Larkin follows in the footsteps of John Stewart, a Ph.D. candidate at the University of Toronto, and Chantal Cormier, who recently submitted her M.A. thesis at McGill University. Our Shell Canada interns have contributed much to the activities of the Print and Drawing department with cataloguing assistance and care of the collections. We are very grateful to Shell Canada Limited for providing graduate students in art history with the opportunity to explore the inner workings of an art museum, and thus gain valuable professional experience in the field.

Katharine Lochnan is curator of Prints and Drawings.

Gifts for the AGO Collection

Edvard Munch's Vampire Print

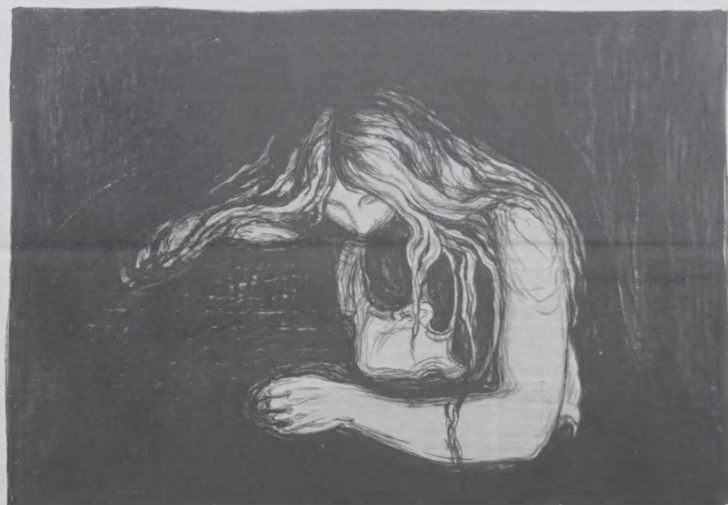
BY GRAHAM LARKIN

THE AGO HAS RECENTLY ACQUIRED TWO IMPORTANT prints by Edvard Munch (1863-1944), *Vampire*, 1895, and *Into the Forest* 1915. The first works by Munch to enter the Gallery's collection, the prints are a gift from Vivian and David Campbell.

Edvard Munch began his career in his native Norway, moving to Berlin in 1894. There, among the Symbolists and Decadents he found compatible artistic friends, ones whose approach to art and life anticipated that of the Expressionists of a decade later.

Vampire, which features one of Munch's most striking images, took shape in this turbulent environment. The theme emerged in sketches of the early 1890s. Though the first drawings and studies simply depict a woman kissing a man on the nape of the neck, the original title of *Love and Pain* makes clear the melancholy mood. Munch changed the title to *Vampire* in a painted version of 1893; in these later depictions the woman is clearly biting the man's neck.

The vampire theme culminated in a remarkable series of prints. The original print of 1895 was a large black and white lithograph, drawn on stone with crayon and scratches of a needle. In the following years Munch hand-coloured many of these lithographs, and later began to experiment with coloured woodblocks. To the lithograph he added a bright red section printed with woodblock, representing the hair of the woman which spills like blood over the man. Munch continued to work on the vampire theme after his return to Norway in 1900.



Edvard Munch, *Vampire*, 1895; lithograph and woodcut on wove paper, 38.8x55.7cm. Gift of Vivian and David Campbell, 1991.

The AGO print started in 1895 as a lithograph and was reworked with woodblock in 1902. Here the artist combines the original black lithograph, a red lithograph for the woman's hair, and four rough-grained

woodblocks which unify and add colour to the rest of the composition. This astonishing print, the product of many years of formal distillation and technical experimentation, is a welcome addition to the AGO collection.

Graham Larkin is the 1991 Shell Canada intern.

General Information

Admission (Nov. Construction)
Adults \$3
Seniors \$1 with cards/Fri FREE
Students \$1 (full-time with cards)
Family (2 adults & children under 19): \$6
FREE. Members/children (under 12, accompanied)/Wed 5:30-9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership
Individual \$45 Family/Dual \$30
Young Member \$20 (age 25 & under)
Nonresident \$30 (100 km beyond Toronto)
Supporting \$100 (tax-deductible donation)

Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone. VISA, MC, Amex.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members

From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?

Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order

For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled

The AGO has a limited number of wheelchair accessible.

Gallery Hours
Tue to Sun 11am-5:30pm, Wed to 9pm.

The Grange Hours
Tue to Sun 12-4pm, Wed also 6-9pm.

Gallery Shops
Mon to Sun 10:30-5:30, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am-4pm, Sun 1-4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am-5pm, Wed to 8:30pm.

AGO Cafe
Mon to Fri 8:30am-5:30pm, Sat & Sun 10am-5:30pm, Wed to 9pm.

Members' Lounge
Open to Members and guests during Gallery hours. Service from noon.

The Restaurant
Opening Nov 12. Tues-Sun 12-5 (lunch 12-2:30). Wed dinner 5-8:30pm. 979-6612.



Printed on recycled paper

**AGO
NEWS**

VOLUME 13 NUMBER 10 NOVEMBER 1991

Editor
Merle Weller
Copy Editor
Lella Jamieson
Layout
Joyce Tim
Publisher
Anne Oveas, Manager
Membership Services

AGO NEWS is published 11 times a year by the Art Gallery of Ontario 317 Dundas Street West Toronto M5T 1G4 Telephone: (416) 977-0414

Photo credits: All pictures by the AGO photographic services department unless otherwise designated.

Canada Post
Bulk Mail
S10854 Toronto

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

The Art Gallery of Ontario is funded by the people of Ontario through the Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto, Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.